CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 19 TORONTO, MAY 6th, 1942 $2.00 Per Annum

Ottawa Coos at Film Industry

Appreciation of War Effort Grows at Dominion Capital

Ottawa is growing increasingly sweet on the Canadian cinema industry. This is the newest observation of many high-ranking film executives who have been round-tripping between their offices and the capital city since the war began.

Peculiarly enough, it was the vastheartedness and superabundant zeal of the industry and its people from the beginning days of the war which caused it to receive only minor expressions of appreciation. Its efforts were taken for granted—and drew only an occasional official nod from Hon. J. L. Ilsley. Assured of the industry's co-operation, officials turned to matters which required more attention.

With the war several years old, it becomes possible to note obvious comparisons over a period of time. This caused it to dawn on many officials that the industry's great contribution had been almost completely on a voluntary basis. A

(Continued on Page 3)

Esquire Gets Soviet Product

Esquire Films, under Archie Laurie, has acquired Cosmopolitan's franchise on a term deal and will distribute Artkino's product in Canada. Cosmopolitan, headed by Louis Coldoff and Herman Shawn, has handled the Soviet product in the Dominion for many years. Shawn will act as Cosmopolitan representative at Esquire.

The deal gives the Esquire organization, which recently established offices in the big Canadian cities, all films released up till now under Cosmopolitan auspices, as well as the new product.

Currently showing and being

(Continued on Page 3)

Bootleg Movies

A new kind of illegal business has arisen in conquered France, where Hollywood movies are barred. For something around $1.10, which is twice as much as the usual cinema fee, the devotee of American-made films can see one in a private building or small theatre. There seems to be loose sound equipment around, which is being put to use under the noses of the Gestapo.

Swadron to Kingston

Manny Swadron has taken the reins at the Tivoli, Kingston, a 20th Century house. Swadron separated himself from the Tivoli, Hamilton, a Famous Players unit, where he was assistant to the popular Jack Purves, manager.

Reg Book with Vicary

Reg Book has become house manager of the Geneva, Orillia, under Supervisor Les Vicary, who handles that theatre and the Opera House for 20th Century Theatres. Book was formerly assistant manager of the Centre, London.

The Secret of His Success

There's a story around about the moneyed refugee who wanted to go into business and kept discussing the idea with an American friend.

"People tell me to go into the silks substitute business," he said. "They say the stuff is going like hotcakes."

A week later he was back. "I think I'll go into the nut importing business. I hear they're going like hotcakes."

Another week passed before he returned. "Did you make up your mind?" the American friend asked.

"Oh, I'm in business, all right, and doing well," said the refugee.

"Which did you chose?" asked the friend.

"Neither," was the reply. "I'm selling hotcakes!"

Breather Used at 'King's Row' Showing

The Regent, Sudbury, playing Warners' "King's Row," offers the patrons an intermission in the middle of the film. The ads explain that it's "to allow audiences to catch their breath for the terrific last half of the smashing finish." The audience was satisfied with the breather.

Fox's 'Moon'

Twentieth Century-Fox has acquired screen rights to John Steinbeck's Broadway hit, "The Moon is Down," for $300,000. Six studios bid for it.

Thirteen Houses Off AF of M Ban

When the American Federation of Musicians ended their 30-year agreement with IATSE in April 182 theatres in Canada and the United States were removed from the AF of M's blacklist. Fourteen theatres lifted from the list of houses banned to union musicians are in Canada. The following houses are now okay for AF of M men:

Lyric, Hamilton, Ont.
Granada, Hamilton, Ont.
Imperial, Montreal, Que.
Princess, Montreal, Que.
Palace, Montreal, Que.

(Continued on Page 2)

Meyers in RCAF

Reg Meyers, assistant manager of the Grand, Sudbury, has joined the RCAF and will be replaced by Louis Simons. Bill Cupples is the manager.

Famous Beats Para's Bowlers Last Game Rally Does the Trick

In a special post-season bowling match last week a Famous Players' quorum of mixed quints hauled a like collection from Paramount into the old encampment. The FP pulverizers whisked the win out of Para's closing claws with a last-game rally. The Bond street boys and beauts hopped into the finale with 82 to the good and limped out 15 to the bad—1176 to 1191. Both teams were somewhat under seasonal form.

Neil Troy, who whacks the wooden decanters with vast vigor, sparked Famous, along with Syl Gunn. For Paramount Alma Wilson gave the last set of rubber girdles in town a fancy whacking but it didn't help. Thelma Golden's customary glister was dimmed—but comes this time o' year and Theima, famed softball heaver, must have a sphere she can dig her fingers into. Tom McKee, usually a solid scorer, got more bad breaks than a broken windshield.

Sundry partisans of both crews, among them Del Goodman, Jimmy Cameron and Hugh Burns, watched and gave out alternate sounds of glee and dismay.

Especially Hugh, who was caught between conflicting loyalties. He wagered against his home team, Paramount, but cheered for them—most of the time. Though he left before the decision he took no chances on making a profit on Paramount's misfortune. This he did by awarding Coca Cola bonuses to timely strikers.

Another year, another chance.

ARTKINO OPENS HOLLYWOOD OFFICE

In line with the boxoffice boom on Soviet screen fare Artkino is opening an office in Hollywood. The idea is to promote American versions of Russ features, the first being "Girl from Leningrad." N. Napoli has arrived and is doing the negotiating.

Canadian Film Weekly
Vol. 8, No. 19 May 6th, 1942
HYE BOSSIN, Managing Editor
Address all communications to—The Managing Editor, Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4310. Price 5 cents each or $2.00 per year.

War, Movies, and the Press

The American press has always paid more frequent tribute to the place of the motion picture in the daily lives of the people than the Canadian. Editorials praising the cinema are far from uncommon.

Even before the USA entered the war newspapers there were not slow in saying often that an evening at the movies was good protection against the strain of the times. The goodwill ad, printed by the paper as its own idea and at its own cost, which advised the reader to take in a movie for any nnmber of good reasons, is nothing new in metropolitan dailies.

Canada, which preceded the USA into the war by several years, has relied greatly on its own motion picture industry since the outbreak for war effort, camp entertainment, messages to the people via the screen, explanatory shorts, taxation and morale-building entertainment. But those bouquets on the editorial pages have been comparatively few.

As an example of the American press attitude, read this editorial from the Chicago Herald-Examiner. It is called "Entertainment is a Wartime Tonic":

President Roosevelt spoke a simple fact when he told Baseball Commissioner Landis that public entertainment is necessary to the winning of the war.

The diversion people find at theatres, motion picture houses, ballrooms, cafes, bowling alleys, sports events is an antidote for anxiety, and anxiety is one of the great destroyers of mental and spiritual well-being.

This has been well demonstrated in England under the bombs of German raiders.

People deprived of entertainment fell victims to mental depression and ingrown worry.

They lost efficiency and health.

Their value diminished as producers for war and as members of the great civilian mass of supporters and sustainers and backers of the fighting forces.

The British, therefore, have doggedly and successfully striven to keep their theatres functioning and to keep motion picture theatres open.

During bombing raids they have been obliged to confine their shows to the daylight hours, but they have kept them open.

They have stubbornly and courageously continued the making of motion pictures also, notwithstanding frequent interruptions because of being bombed out of their studios. When the bombers depart, they clean up the wreckage and resume production.

The English have not done these things just to show their courage or their contempt for the enemy, but because they regard entertainment as a PRACTICAL WARTIME NECESSITY.

Our own situation in Chicago is far less trying, in regard to actual immediate danger to ourselves, than that of the British, but entertainment is nevertheless a wartime necessity here, as would be quickly demonstrated if we were deprived of it.

How long could we endure it, without losing our equanimity and our hopeful outlook, if we were deprived of any place to go for diversion evening after evening and had nothing to do but sit at home listening to the ominous groaning of the radio broadcasters?

We are all under special strains, and will be until the war is won.

Most of us are working harder than we worked before war came, we suffer the normal and piercing anxieties of people whose kin and friends are under the enemy's fire and whose country, with all the freedoms that have made it glorious, lies under a menace that can be lifted only by the destruction of its enemies.

The world, in short, is full of extremely harsh realities.

Day by day we face them and do our utmost to hasten the day when they will vanish.

But in the meantime we must have occasional relief from them, which means ESCAPE from them into some form of entertainment that draws the mind away from grimness and relaxes tension and quickens the blood with laughter.

Every kind of diversion that does that for us gives us mental health and physical health and fresh good cheer, and is therefore good medicine for a time of trial.

If YOU have been worrying too deeply and too continuously about the war, you could do no better than prescribe such medicine for yourself.

The Chicago Herald-American daily presents the most complete calendar of amusements of any newspaper in America. Turn to the amusement pages now, select the motion picture, stage show, cafe or ballroom you think you would most enjoy, and GO.

It will do you good, and make you better able to do good for America.

Thirteen Houses Off AF of M Ban

(Continued from Page 1)

Capitol, Montreal, Que.
Little, Ottawa, Ont.
Granada, St. Catharines, Ont.
Capitol, Saskatoon, Sask.
Daylight, Saskatoon, Sask.
Beacon, Winnipeg, Man.
Garrick, Winnipeg, Man.
Rialto, Winnipeg, Man.

AF of M musicians will now be permitted to cross IATSE picket lines, it is presumed. The IATSE controls projectionists and stagehands and under the agreement each organization has supported the other's strikes actively. On a number of occasions in the past the IATSE, striking in some situations, particularly in Montreal, has given the musicians the right to work just the same.

The agreement was ordered cancelled by James C. Petrillo, head of the AF of M. Both bodies have been negotiating for 18 months without a satisfactory decision.

Myers, Allied, In Toronto

Abram F. Myers, general counsel of the Allied State Association of Motion Picture Exhibitors, one of the two leading Independent organizations in the United States, was in Toronto last week. Mr. Myers' purpose was to gather some information on the effect of the price freezing regulations as far as the motion picture industry is concerned.

The Allied's legal chief was in Toronto on the same day the Senate passed freezing regulations for the USA, which seem largely patterned on Canada's structure. Leon Henderson had a series of talks with Donald Gordon, who controls the Canadian scheme.

Mr. Myers consulted with Lieut.-Col. John A. Cooper of the MPDA; James Stewart, head of the Wartime Prices and Trade Board; and R. C. McMullen, director of the Theatre and Film Section. He was assured that price control was working very well in the Canadian motion picture industry and that this was due entirely to the outstanding co-operation of every branch of the business.

The American film man was the most recent of several important USA film executives to come to Canada for a personal checkup. Before him Sidney Schreiber, Hays Office solicitor, came down for a quick study.

Myers reported his conclusions to Allied's directors at a Chicago meeting.

USA freezing regulations are probably more than a month away as far as the application of them goes. The measure must be approved by Congress before it becomes law. The motion picture industry there will be affected in a smaller measure than in Canada. It is known that salaries and admissions will be frozen but it is doubtful if the industry will be subjected to as many ramifications as in Canada.

British Pick 'Dawn'

The British Filmgoer's Association has voted Paramount's "Hold Back the Dawn" as the "Finest film of 1941" and Charles Boyer's acting in the same picture as the "Finest performance by a male actor," according to word received by the studio from London.

Complete Theatre Equipment and Supplies
COLEMAN ELECTRIC CO.
258 VICTORIA ST.,
Toronto, Ont.

Ottawa Sweet On Industry

(Continued from Page 1)

mere request was enough to draw any kind of assistance. This realization is bringing about the warm attitude mentioned above.

There is hardly a single avenue of moral and material support, from scrap-gathering to manpower, which the native cinema hasn't travelled with vigor and regularity. Particularly exhibitors. These have pitched in and added to their daily tasks many patriotic duties which tax, besides themselves, their staffs and equipment.

The exhibitor often suffers for it, too. The favorite form of war effort of many organizations is the Sunday evening show. These, though sponsored by important citizens and groups for worthy causes, draw the attacks of that section of the community which can't see it that way and want the Sabbath left alone. The Blue Law defenders, stymied in this direction, shift the attack to the 12.05 midnight shows. They've succeeded in having them eliminated in several cities.

The exhibitor, having handed over time and theatre gratis, is not pleased to have his character attacked and his business hindered for his pains. But it doesn't deter him.

Ottawa observers have pointed out that the screen and radio have been found more acceptable mediums than the press for presenting news and background. The growth of the documentary film, presented at its best by Ottawa, is proof of the public's desire for news and information in a more dramatic manner than cold print offers. The expenditure, for example, of the Ministry of Information on 16 mm. and 35 mm. films during 1942 will be five or six times as large as it was two years ago.

Though the industry has been classified as non-essential in the recent regulations—and motion picture people are satisfied to have it so—two functions are being performed by Canadian cinema which are vital, propaganda and army entertainment. Last week a high army officer spoke glowingly in Calgary of the motion picture as the chief feature of entertainment in camps under his jurisdiction.

The big count in determining the appreciative attitude of the moment is the view that the morale of the people can be maintained most easily by the free exercise of this least expensive and most universal of all public amusements.

Anyway, the envoys of the industry are pleased with the current acknowledgements of their efforts and intentions.

On the Rebound

Al Perly, who is back around the familiar haunts of the trade since forsaking the Community, Hamilton, to manage the Kenwood, Toronto, dropped in the other day for a conversational swapfest. He came up with a tolerably funny yarn which took into account that nightly network of managerial phone calls. You know, the business of calling the other fellow to find out how bad business is with him.

This is Al's second stay at the Kenwood. One torrid evening during his last sojourn there Jack Alexander, managing the Brock, called for the evening lowdown. All the theatres were practically empty that evening. Especially Perly's. He was playing "Intermezzo" before it took hold.

Perly had anticipated Alexander's call and thought he would kid him. He instructed his cashier to jingle money and keep on repeating, as though addressing patrons, the words: "Standing room only." Perly held the phone where it could pick up the sounds, at the same time assuring Jack that the house was full and the lobby crammed.

Alexander passed the word around to all the 20th Century local houses and soon the amazed managers were calling up and getting the same phoney earful.

Last to call up was Dick Freeman, who got the same line from Perly. "Just a minute," said Dick. "Nat Taylor is here and he'll be glad to hear the news." Taylor is the general manager of the circuit.

Perly wasn't going to fall for that one. He repeated the false tidings to the man they said was Taylor. He won praise and admiration as a manager who could fill his house when the others were empty. Perly kept it up, with a smirk.

Then he grew slightly uneasy. He began to lose confidence. "Is that," he asked, "really and truly Mr. Taylor?" The answer brought full realization to Perly that it really and truly was.

Mr. Perly fainted. He didn't sleep all night. Mr. Taylor was a good sport about it. Since that day Perly isn't nearly as quick on the kibitz.

Reversal to Type

Lloyd Mills was in London last week and got to talking with a veteran reporter of the London Free Press. The old-time scribe related an incident which occurred many years ago in the Grand Opera House, now a movie palace managed by Doug Keyes.

The reporter recalled the time the staff of those days was put through its first fire drill. The chief stood in the pit and addressed all hands.

"When I blow this whistle," he said, "I want every man in this building to do exactly what he would do in case fire stopped the show."

He blew the whistle. At the sound of it each man grabbed his coat and left the theatre in a hurry.

The dumbfounded fire chief went in search of the theatre crew. He found every last member against the bar of the Western Hotel, then next door to the theatre.

They had done exactly what they would do.

Changeovers

Now that the sunny days are here The Square's landed gentry, Ed Wells, Frank Meyers and Harry Price, are busy sinking seeds into the soil of their farms and eyeing their acres with pride and pleasure . . . Dave Sherman of the Casino and his missus were the guests of honor at a party to celebrate their 25th anniversary. A large crowd of friends enjoyed a gay evening at the Top Hat because of the occasion. Absent from the doings was son Murray, now with the RCAF . . . Gerry Shumer of Empire-Universal is at Mount Sinai Hospital recuperating from an appendix operation . . . Brantford's surprise of the week was the winning of the Duplicate Bridge tournament at the spiffy Brantford Club by H. M. Soloman, manager of the Esquire Theatre, a Firestone enterprise. He was invited to take part by R. J. Fletcher, who was his partner. Good going, Solly.

Esquire Gets Soviet Product

(Continued from Page 1)

transferred to Esquire are "Our Russian Front," "A Day in Soviet Russia," "Defence of Moscow" and others. Ready for release in the near future under the Esquire banner are "Guerrilla Brigade," which is doing top business across the line; "Tanya," a musical; and a number of musical shorts. Another Esquire release, "Our Russian Allies," with the narration by J. B. Priestly, is currently at the Imperial, Toronto.

The deal means that Russian films, big draws at the moment, will overcome the spotty Canadian distribution of the past. The Esquire setup is functioning from coast-to-coast now and is still growing.

Rebook Ayres

Since Lew Ayres last picture, "Fingers at the Window," was found acceptable by reviewers and public without reference to his war stand, many circuits who cancelled bookings have reinstated them.

'49th Parallel' May Break Record

Columbia's "49th Parallel," presented in the USA as "The Invaders," got 44 holdovers of its first 50 showings prior to general release. It looks like it will become the company's greatest grosser, according to Abe Montague, general sales manager.

Montague reported that an overall checkup of these engagements shows the picture to be doing 230 per cent of normal business and predicted that it will pass the $2,000,000 mark in domestic gross alone. The picture is being sold on 40, 45 and 50 per cent deals.

We Have Several Thousand Used and Reconditioned All Types THEATRE CHAIRS FOR SALE —At Bargain Prices—

Our reconditioned chairs look as new and fine enough for any theatre anywhere.

SPECIAL

1820 Very Fine fully padded velour-covered backs, spring cushioned seats NOW just being removed from Metropolitan Theatre, Winnipeg, Manitoba.

YOU'LL HAVE TO HURRY!

Have large stocks of used chairs in Toronto, Winnipeg, Regina, Calgary and Vancouver.

5,000 yds. new British theatre carpet just arrived.

WRITE FOR FULL PARTICULARS

La Salle Recreations Ltd.
(Theatre Seating Division)
945 Granville Street
Vancouver, B.C.

Digest of Reviews

Republic

THE AFFAIRS OF JIMMY VALENTINE

Payoff: This is about a manhunt and though the audience doesn't have to try hard for the identity of the mysterious one, it's still a good little melodrama.

What Goes On: Dennis O'Keefe is a radio snooper who specializes in unsolved mysteries. He offers a ten grand prize for anyone who can locate the master cracksman of another day, Jimmy Valentine. Going on the trail himself, his clues lead to a quiet and respectable little town called Fernville. Here the daughter of the editor, played splendidly as a romantic kid by Ruth Terry, provides the romance. She helps O'Keefe against the wishes of the townsfolk.

It seems that the town has been settled in by reformed crooks and few know it. Several murders occur which are traced to George E. Stone, O'Keefe's henchman. He's looking for Valentine to get even for an old score. Gloria Dickson, as the more mature honey of O'Keefe who is ousted by Terry, plays well. Valentine is finally exposed but the matter is hushed up so as not to disturb the clean life of the reformed.

Sizeup: The picture has some exciting moments but most of its interest comes from the friendly scenes of small town life and the sympathy generated for the ex-cons.

Vitagraph

I WAS FRAMED

Sizeup: Routine idea but plenty of action and excitement.

What Goes On: A reporter, played by Michael Ames, ruins a crooked governor's chance for re-election and is framed by the mob which supports the crooked politician. He escapes, joins his wife, leads a new life and proves his innocence.

Sizeup: Good support by Julie Bishop, as the wife, and Regis Toomey as the hard-bitten editor. It's good fodder for rough-and-ready patronage.

Columbia

NOT A LADIES' MAN

Payoff: A father and son drama against a gangster background. It has many appealing elements but little mobster rough stuff. However, it has more than a share of human interest and will serve the family trade well.

What Goes On: Paul Kelly is a fighting District Attorney robbed of his fire when his wife leaves him and his young son. He has jugged the chief ruffian but finds that his former wife has married him. He is faced with a decision which will affect either his position or his son's background.

Sizeup: Young Douglas Croft plays well as the son and Fay Wray, as his teacher, revives Kelly's spirit.

THE WIFE TAKES A FLYER

Payoff: Surely one of the season's most uproarious pictures. It looks like lineups for this one.

What Goes On: Franchot Tone is an RAF flyer shot down in Holland. He is hidden from the Gestapo by a Dutch family and finds himself mixed up in their personal affairs. He takes to Joan Bennett, a member of the clan about to be divorced, and poses as her screwy husband, eventually getting in some espionage and swiping a plane for England, accompanied by Miss Bennett. Allyn Joclyn, as the Nazi heel, is tops.

Sizeup: This is consistently funny from the first shot on, running the gamut of hilarity from chuckles to howls—with more howls than chuckles. With deft touch and broad strokes it keeps hurrying toward the climax, increasing in speed as it goes. It also has some moments of high excitement. The Gestapo is shown as consistently funny—and in no uncertain terms. There is no strange mixture of burlesque and blood, as has been the case recently, to sour the taste of some patrons.

A DESPERATE CHANCE FOR ELLERY QUEEN

Payoff: A good issue of the popular series.

What Goes On: Ellery turns up a missing husband, who has scrammed because of taking too many samples while working in a bank. There's more to it than that.

Sizeup: Okay.

Esquire

NEUTRAL PORT

Payoff: An actionful picture of trouble between English and Nazi merchant sailors together in a neutral port when war is declared.

What Goes On: Will Fyffe is the crusty old skipper who, when his ship is torpedoed, sets out to steal a Nazi vessel against the advice of the British Consul. Said Consul wants to put Leslie Banks on the Nazi ship to accompany it as a spy. Phyllis Calvert is the girl.

Sizeup: It's in the spirit of the moment and will keep the audience paying attention to developments all the way.

Paramount

REAP THE WILD WIND

Payoff: Looks like sure lure for long lines and runs. Big, boisterous and beautiful. Sea saga of a century ago when canvas trapped the breeze and steam was just starting to hiss. Shot in superb Technicolor.

What Goes On: John Wayne is the captain of a ship smashed on a southern reefs. Paulette Goddard is the one sailor girl in a colony salvagers for shares of the saved cargoes. She saves Wayne and begins a romance with him into which intrudes Ray Milland as the lawyer and advisor of Wayne's shipowner boss. Raymond Massey is the villain who plots the wrecks. Convinced that Milland will ruin his chances of promotion, the slow-minded Stewart falls for Massey's line, joins him and wrecks his command, the first steamship.

Sizeup: The presentation is like a series of super-lovely lithographs with animation. There's an undersea fight between a diver and a sort of a collosal Octopus that will quicken your breathing. For the most part it's rip-roaring drama, with pastoral interludes against a background of the Old South and its music. It's short of knockover names but the word-of-mouth will eliminate any effect of that.

There is no better personifier of arch-villainy in acting ranks than Raymond Massey. Lynne Overman has one of his scene-stealing roles as a tangy salt. Such standout cinema servants as Robert Preston, Susan Hayward, Charles Bickford, Walter Hampden, Martha O'Driscoll, Louise Beavers, Elizabeth Risdon and Hedda Hopper keep it sailing along at a good clip.

EXHIBITORS BOOKING ASSOCIATION

A thoroughly reliable, tried and proven buying and booking service for Independent Theatre Owners.

•

21 DUNDAS SQUARE
Toronto

Phone: Adelaide 4316 — Frank Meyers, Manager

Golding Honored At St. John

Walter Golding of the Capitol, St. John. N.B., a Famous Players house, is celebrating his 35th year in the business and the whole community is saying kind words about the popular manager. Golding is one of St. John's first citizens in public affection.

Golding was a newspaperman who became a manager. He began his career in 1907 as chief of Keith and Albee's St. John vaudeville house. The stage stuff faded out when transportation difficulties set in and to keep the house going the new-fangled movies were given a try.

"Well," wrote Albee to Walter, "we will try these pictures for a few weeks to help pay the rent, but they are only a flash in the pan."

They have been flashing ever since and they panned out well. The house in the past has featured the town's finest orchestras. In 1913 the house was rebuilt and when it was still new the first World War broke out. The owners wired from New York: "Your country is at war—ours will follow shortly. Use house as your own and forget profits. Nineteen members of the staff enlisted and Walter sold $100,000 worth of Victory Bonds.

Now the same house, with the same manager, is again leading St. John in private war effort. Members of the staff are with the armed forces, Sunday evening shows are held for soldier entertainment, Walter is on the district recruiting board and his son is in the army, and the Capitol houses a hospitality centre for sailors, soldiers and airmen.

The St. John Times-Globe devoted several columns to Walter.

"Walt Golding's career has spanned the whole cavalcade of the amazing development of the movies—from the days when they were considered to be merely freak oddities with a doubtful future, to the present time when they are a great established industry, their entertainment an indispensable factor in nearly everyone's life and a powerful influence in maintaining national morale," wrote Stuart Trueman in the Times-Globe. "And in these times too, motion pictures are an effective medium of portraying the nation's effort to the people."

Walter is a credit to the business and is deserving of the praise which is arriving daily from many points in the Dominion.

VINCE FREEMAN, of the McCarthy Theatre in Belleville, just finished a terrific run on Columbia's ace exploitation film of the year, "No Greater Sin," doing turnaway business for three days and filling the house on the fourth day. This was the result of Vince's outstanding campaign, which consisted of an advance preview for the clergy, military officials, newspaper editors, YMCA—YWCA—National Council of Women, IODE and civic officials. This preview was held on Friday, prior to the Monday opening.

Vince's newspaper campaign was made up of special ads prepared by Columbia, which opened three days in advance. Vince attributes a lot of the push to the liberal use of heralds, one sheets and window cards, with which he covered the town and the surrounding district. All advertising was prepared with a special message in view, which hits the exact keynote of the campaign. The advance newspaper campaign although not terrifically costly, was shot mostly in advance of the playdate, at a ratio of possibly 75 per cent in advance to 25 per cent during the run of the film. Congratulations to our good friend Vince, and to Columbia Pictures, for working so well together on this oustanding real top-grosser.

* * *

ON a Laugh Program, Tony Mascaro of the Capitol, Bellville, had specially made up window cards. He fastened three together in kite shape and attached them underneath the marquee, giving a very attractive appearance. Teaser cards reading "You can't live forever, insurance statistics show. The average span of life is only 60 years. If you are now 30—you have only 30 years left! You'll work a third of each day, that leaves only 10 years. You'll be sick about a month a year, that leaves only about 8 years, So—barring all accidents, you really haven't long to live. Time flies so make the most of these fleeting moments left and enjoy them to the fullest. Have Fun! Laugh your head off while you may. For a surefire receipe, read the review on the other side of this card. 'A Cockeyed Cavalcade of Crazy Capers, Combining the Clowning of Eight Colossal Comics' which comes to the screen of the Capitol Theatre etc., etc. A refund awaits you if you don't laugh!"

ERNIE WARREN, of the Midtown, Toronto, had an excellent tieup with the Toronto Liberty distributors. Over 200 of their boy salesmen competed in a "Charlie Chaplin Impersonation Contest" and were given ballots to distribute to all their customers totalling over 10,000. These ballots were effective only if dropped into the ballot box in the lobby of the theatre. In addition, it was understood that all the boys for ten days in advance of the picture were to sell their magazines dressed as Charlie Chaplins, with the result that they had many street ballyhoo boys working for them. On the opening day, the boys were paraded to the theatre, led by one of the school bands. The best twenty were judged from the stage and $25.00 in prizes were given out.

Besides the boys competing in the contest, every salesman and member of the Victory Club sponsored by the parade was supplied with banners liberally plugging the picture, playdate, and theatre. Also the Liberty distributors bannered their trucks in advance. Jumbo window cards were spotted advantageously and window displays were obtained in one or two stores. Radio plugs over CKCL and CFRB through the courtesy of Eddie Guest and Laura Elston, columnists. Excellent newspaper reviews by Jack Karr, Roly Young, and Helen Allen did a world of good. Increased newspaper space was used in the morning papers on opening day and again at the beginning of the second half of the week. Surrounding restaurants carried copy on their menus. A special comic cutout of Chaplin was used three weeks in advance. An attraction board with two large heads of Chaplin on the marquee drew plenty of attention, advertising the names of the four famous two-reelers. It all helped to round out this real live campaign.

* * *

MAX PHILIPS, of the Regent, Sudbury, used a very original idea for "King's Row." He had his staff place coloured gelatine in the windows of a row of houses, had a light wired behind these as well as in the street lamp posts. Figures of a man and a girl standing beside a street corner lamp which flashed on and off intermittently, created a lot of attention. He also distributed cards stressing the horror angle.

For Theatre Comfort consult
AIR CONDITIONING ENGINEERING CO.
1104 BAY ST.
Tel. RA. 5576
TORONTO
HEATING AND VENTILATING CONTRACTORS AND ENGINEERS

Congrats

Harry Firestone, Odeon supervisor and interested in Firestone Enterprises, was married in Toronto yesterday to Shirley Lynn Dunkleman. Good luck.

Coventry Film

Rosalind Russell, who has just completed "Take a Letter, Darling" with Fred MacMurray as leading man, has been offered another Paramount assignment opposite the actor, in "Four From Coventry," an original screen story by Clare Boothe, which Paramount purchased some months ago.

For Theatre Requirements
CONTRACT SALES OFFICE
PHONE TR. 1257
6TH FLOOR
EATON'S College Street

The National Film Board — III

Roly Young, Screen Columnist of the Toronto Globe and Mail, Describes Its Operation In This Third Interesting Article About the NFB

Last week Time Magazine, in an article called "Celluloid Front," wrote: "Just over the border the Canadian National Film Board, with no Hollywood to call on, is shooting more than 100 pictures a year. Its full-time executive head, voluble John Grierson, who prepared England's slick government film setup, was busy visualizing the war for Canadian citizens with a series of brilliant documentary pictures that fitted a carefully preconceived pattern."

These articles by Roly Young have been reprinted with the permission of the Toronto Globe and Mail.

The two previous columns on the work of the National Film Board at Ottawa have dealt almost entirely with its work in the 16 mm. field. The average moviegoer is already familiar with their other main line, the "Canada Carrines On" series, which are shown monthly at the theatres. These, however, represent only two outstanding angles of the board's work, but are far from being representative of its work as a whole.

The Film Board, for example, makes many films which are never seen by the public. Films in this class include training pictures for the instruction of our armed forces. These are filmed under military supervision, are as carefully made as any commercial motion picture, and are accompanied by an explanatory lecture. Such commercial extras as background music are dispensed with in the interests of economy and clarity of the instruction. I saw one of these, a two-reel subject on the special winter training course at Petawawa. Some parts of this were used in the recent "Commandos" film, but most of it is reserved for this instructional film. As a matter of fact, this military film is intensely interesting to any one who likes woodcraft, as it covers every detail of making a five-day trip into the winter woods in sub-zero temperatures. There is a sequence devoted to the best type of clothing, and to changing it or lightening it on the trail, and there's another long and interesting bit showing ideal rations for such a trip and their preparation and packing. The entire film is packed with practical tips, and might be likened to an adult version of Ernest Thompson Seton's "Two Little Savages." When the war becomes a thing of the past I can see the Scoutmasters descending in a body in an effort to obtain the film to show to their troops.

Other films in this series deal with handling various types of arms, from the regular rifle to the huge siege gun. The intricate details of equipment for the mechanized forces are also graphically and simply explained by means of motion pictures.

This line of military films is like another layer in the strata of the Film Board's activities, for when you look at its work as a whole you find it is like a cross-section of a cliff in which you can see a number of layers of varying thickness and prominence.

Quite distinct in itself, for instance, is a series of experiments in animation being conducted by Norman McLaren. McLaren's technique is entirely new, and yet there is a basic resemblance to some of Disney's work in "Fantasia." In one of his films which I saw, McLaren has tried to put across a sales talk for War Savings Certificates. It is called "2 plus 2 equals 5," and is an abstract type of animation. The interesting part of it is that McLaren works directly on his film. A piece of music is recorded on the sound track, a background filmed in Multiplane Technicolor, and then McLaren goes to work, painting his animations in contrasting colors, frame by frame, working out his theme as an interpretation of the music. It involves a terrific amount of painstaking labor, but the development of this new technique is a distinct Canadian contribution to movie work.

Looking to the future, in still another stratum of the board's work, we find it building up a library that will become a tremendous storehouse of our ways and manners. Sound crews, for instance, have made recordings of more than 200 Gaelic folk songs. Commissioner John Grierson is tremendously enthusiastic about this venture, because he has found out here in Canada many historic old folk songs that have long since disappeared back in their native land. The library includes, or will shortly include, recordings of folk songs from the many different language groups to be found in Canada. In Scottish Nova Scotia, for instance, he has located songs brought here generations ago by migrating Scots, and long ago forgotten back in Scotland.

Mr. Grierson has a boundless enthusiasm for Canada, and in his own particular line sees this Dominion achieving world leadership in the field of documentary films, and, as a comparatively young country, we have an inexhaustible source of material and inspiration.

His almost rabid Canadianism has apparently spread throughout his organization, because everyone with whom I came in contact radiated that same enthusiasm for his work and for the cause it represented. So from this hotbed of Canadianism, the National Film Board, we find there issues a multitude of different streams of effort, all concerned with furthering our pride, bringing us together in greater understanding, and presenting us advantageously to the world.

That's a real job, and possibly explains why even the white mice in the other half of that old warehouse on the Ottawa River, turn up their noses with disdainful pride.

Academy Opens Shorts Shows

Pete Smith, chairman of the Academy's short subject branch, announces the Academy will sponsor monthly press previews of outstanding important short subjects in an effort to impress press and public with importance of shorts.

Each distributing company will be represented at each showing. The idea has been under Academy discussion for several months.

Gauthier Called

Another member of Associated Screen News staff has been called to the colors. G. R. Gauthier has been called for active service as a lieutenant in French-Canadian Le Regiment de Chateauguay. Gauthier has been a member of the 16mm division equipment sales staff. His friends presented him with a military wrist watch and gold identification bracelet, the presentation being made on behalf of the staff by Lt.-Col. T. S. Morrisey and B. E. Norrish.

Merchant Marine Drama on Way

"Heroes Without Uniforms," the story of the men of the merchant marine in World War II, will be an epic film to be produced by Warner Brothers as one of the company's new pictures. Edward G. Robinson, George Raft, Humphrey Bogart and Sydney Greenstreet are slated to head the cast of the picture, based on an original story by Guy Gilpatric.

Anti-Nazi Feature

"Oh, Bury Me Not," a new, unproduced play by Patricia Coleman, and "Fire in the Night," a new novel of Nazi-occupied Europe, by Helen MacInnes, have been bought by Metro-Goldwyn-Mayer. Miss MacInnes is author of last year's novel, "Above Suspicion."

"New Super GARDINER Projector"
With Barrel rear shutter
Has no equal for fine projection and long life.
As low as $9.00 weekly.
GET OUR PRICES AND YOU WILL SURELY BUY FROM US
"YOU CAN GUESS THE REASON"

SAVE 20% OR MORE OF YOUR MONEY
on THE BEST IN SOUND PROJECTORS AND COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOWS US
DOMINION THEATRE EQUIPMENT CO
847 DAVIE ST VANCOUVER B C

Now
AS FOR THE PAST 30 YEARS
For Satisfaction In Theatre Equipment
PERKINS ELECTRIC COMPANY LIMITED
277 VICTORIA STREET TORONTO
2027 BLEURY STREET MONTREAL

The British Keep Right At It

You can't beat the British for imperturbability. There was a time when that quality in the English character was inseparable from complacency in the minds of many. But any such impression has vanished in the face of the superb manner in which the people of the Isles go about their appointed tasks regardless of the desperate measures of the Luftwaffe to knock them off their course.

The surest evidence of this indifference to violent opposition is the annual report of the Association of Cine Technicians, the union of the workers of the motion picture industry. The membership of this organization has nearly doubled in the past year and it is 50 per cent higher than its previous top figure in 1936.

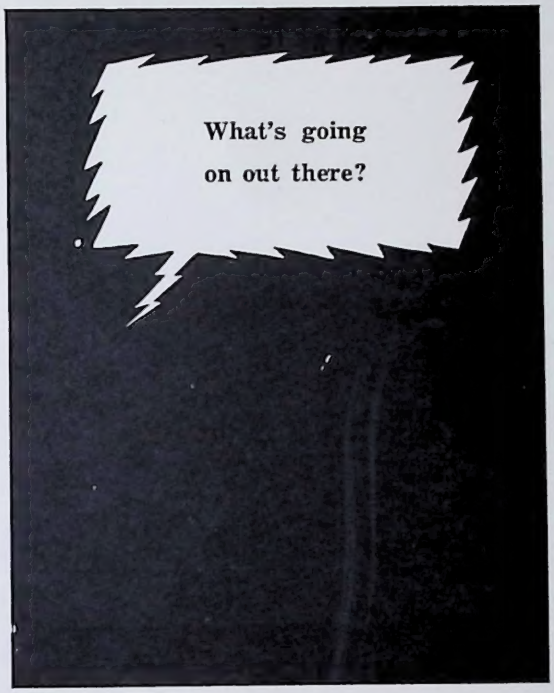
Much of this is due to the continuance and development of the film as an instrument of Government policy, to the increasing production of propaganda films by, or on behalf of, the Ministry of Information, to, no less, the huge programs undertaken by and for the various Service units, the Army Film Unit, the RAF Film Unit and the lesser body which at present is working on behalf of the Admiralty.

Beside this special war activity, the British are continuing their usual cinema chores of making dramas and comedies for domestic entertainment and for overseas exportation. Every available film production unit is operating at top speed and maximum capacity.

The recent past has seen the presentation of more than one ambitious and worthy film. Many more are planned for immediate production and it is certain that, unless the military situation becomes worse, or Britain is subject to invasion, there will be no unemployment among British film workers this year.

An added stimulus to British film production is the presence of American troops. There, as in Australia, Sunday blue laws are still enforced, but also as in Australia, the week-end entertainment of the American soldiers has become a problem, one that the motion pictures can go a long ways in solving.

Even now a precedent on Sunday opening in Britain has been created by the intervention of the war office in Northern Ireland. The Belfast Corporation refused to allow Sunday entertainments. The war office took the initiative and ordered a show to be given at a Belfast music hall. The show was given and attended by troops in the city.



Don't

Be in the Dark!

Read

CANADIAN Film Weekly

VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Covering Canada's Film Front

Famous Players' Kickback Huge

According to President J. J. Fitzgibbons' announcement at the annual meeting of Famhous Players' stockholders, the big circuit turned back $5,500,000 in taxes last year. This is the total of the various taxes levied by the federal, provincial and local governments. He also revealed that the payroll of Famous last year was $4,400,000.

Fitzgibbons, in addressing the stockholders, pointed out that "rapid changes in the social life of our public have been reflected in the greater demand for comedy, melodrama and action pictures." He added that greater interest has been shown in topical subjects, particularly in newsreels and documentary films.

He concluded by saying that "the motion picture screen must be preserved vigorous and intact to play its important role in the world construction that must follow after peace with victory and to this end we pledge our services."

At the annual meeting of the board, also held during the past week, Fitzgibbons was reelected president; R. W. Bolstead, v.p. and treasurer; N. G. Barrow, secretary; L. G. Geering and J. A. Troyer, assistant secretaries; A. MacCunn and W. E. Kerr, assistant treasurers.

Those reelected to the board were Fitzgibbons, Bolstead, Barney Balaban, Barrow, Wendell Farris, Stanton Griffis, Austin C. Keough, MacCunn, N. S. Robertson and H. P. Robinson.

Canadian Film Execs Toast Donald Crisp

Donald Crisp, 1942 Academy winner for his work in "How Green Was My Valley," was the guest in Toronto last week of the Canadian Motion Picture War Services Committee. The event was a special luncheon at the King Edward Hotel under the sponsorship of the Canadian Picture Pioneers. Mr. Crisp was in Toronto in connection with a tourist-luring broadcast by the Ontario government.

N. L. Nathanson, chairman of the War Services Committee, acted as toastmaster and introduced Mr. Crisp.

Those present, beside Mr. Nathanson, were Lt.-Col. John A. Cooper, Leo Devaney, Alf Perry, Tom Bragg, Ray Lewis, Clair Hague, Oscar Hanson, Jack Arthur, Bob Eves, J. P. O'Loghlin, Ed Wells, Glenn Ireton, Harry Alexander and Morris Stein.

Snips and Snaps . . .

The Disputants

Abbott and Costello settle a point in MGM's Technicolor production, "Rio Rita," a lively musical.

Blonde Beauty

FAVORITE BLONDE of Bob Hope, beautiful Madeleine Carroll finally succumbs to the wiles of 'never-say-die' Hope who's been talking about her for years. They co-star in the forthcoming "My Favorite Blonde."

Tough Ladd

ALAN LADD hits a bull's eye performance as the cold-blooded sharpshooter in "This Gun For Hire," the action-packed romance which co-stars him opposite Veronica Lake and Robert Preston. He's Hollywood's latest he-man rave.

BOB HOPE FRAMED BY MADELEINE CARROLL IN "MY FAVORITE BLONDE"

"TELL ME PRETTY LADY what the future holds for me?" "Anyone you want, sir, if you go after her."

"FOR YEARS I'VE TALKED and dreamed about you." "Then here's proof that dreams don't come true!"

"I'VE BEEN FRAMED — you ain't tamed! Remember I'm Bob Hope, no ordinary dope!"

"SHE EGGED ME ON, my word's my bond! Blame it on "MY FAVORITE BLONDE."